Design Guidelines for the Central Business District

City of Greenville, South Carolina

September 2000

Design Guidelines for the Central Business District

prepared for:

The City of Greenville, South Carolina

prepared by:

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Special Thanks

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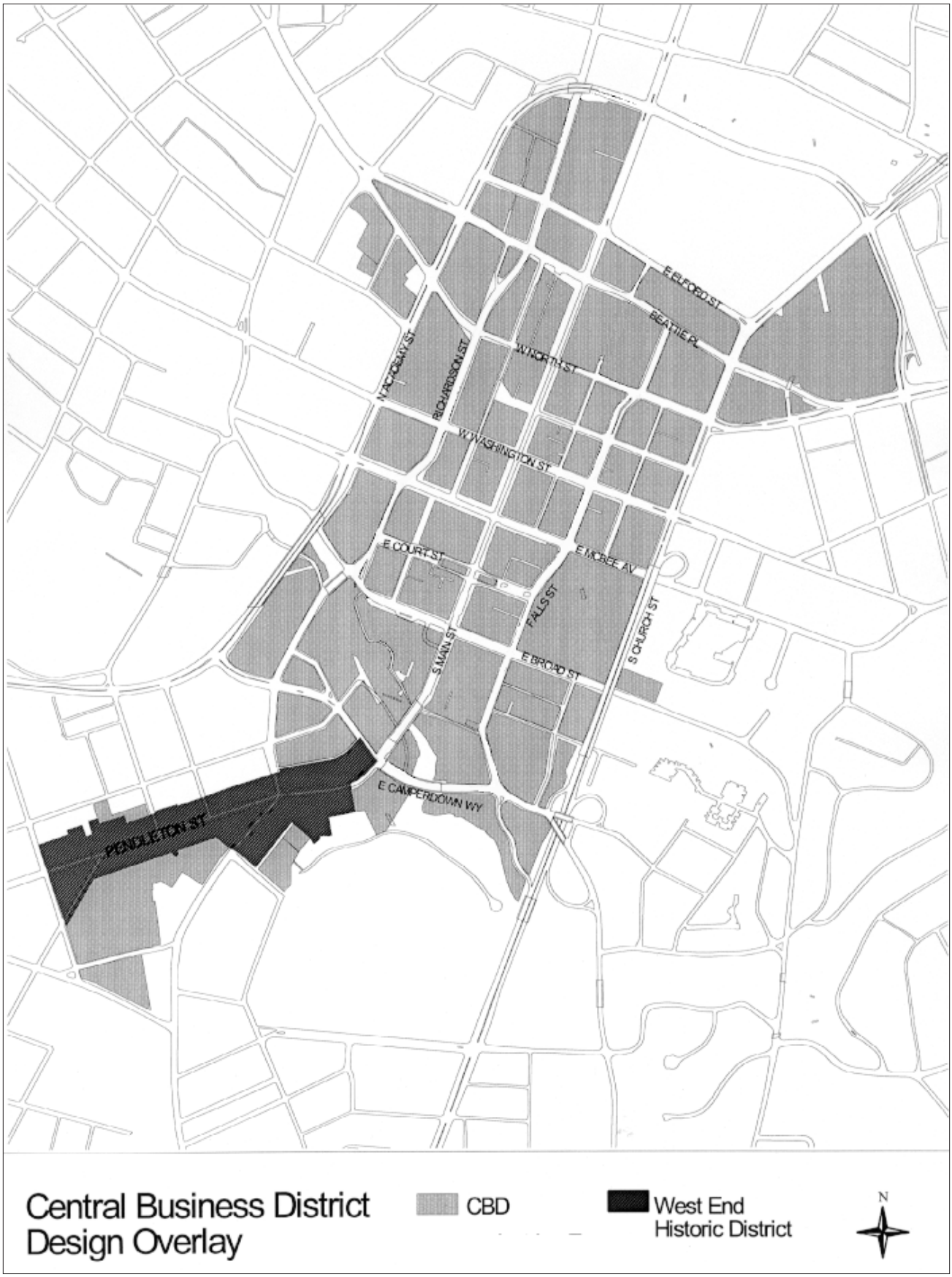
Table of Contents

Which Chapters Apply?

Depending upon the type of construction project and its location in the City of Greenville, property owners and developers should use either the *Design Guidelines for Preservation Overlay Districts* or *Design Guidelines for the Central Business District.* Use the following chart to determine which book to use as well as which chapters contain the relevant design guidelines.

	Proposed Project:	**Design Guidelines for the Central Business District**	Introduction and Historic Overview	*Chapter 2:* Guidelines for All Projects in the Central Business District	*Chapter 3:* Guidelines for *Signs*	*Chapter 4:* Guidelines for the *Pedestrian Zone*	*Chapter 5:* Guidelines for the *Vehicular Zone*	**Design Guidelines for the Preservation Overlay Districts** ***(separate document)***
Renovations or Alterations	Renovate, alter or add onto an historic building in the Central Business District.		✓			✓	✓	✓* *optional*
Additions	Add onto a building in either the Pedestrian or Vehicular Zone.		✓	✓				
New Construction	Construct a new building or alter an existing one in the Pedestrian Zone.		✓	✓		✓		
	Construct a new building alter an existing one in the Vehicular Zone.		✓	✓			✓	
	Construct a parking lot or structure in either the Pedestrian or Vehicular Zone.		✓	✓				
	Construct or alter a sign in the Central Business District.		✓		✓			
	Any work in a Preservation Overlay District							✓

* Note: Owners of properties with potential historic significance are encouraged to use the City's *Design Guidelines for Preservation Overlay Districts*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Introduction

This document provides guidance for improvements to properties in the Central Business District in Greenville, South Carolina. The guidelines are for property owners planning exterior alterations and additions to existing buildings. They also apply to the design of new buildings within the Central Business District. The guidelines will be used by the City's Design and Preservation Commission (DPC) when making its decisions about granting approval to exterior alterations, additions and proposed new construction.

These guidelines also will assist property owners in understanding the context of the built environment in the Central Business District, and to help owners when they are faced with decisions about alterations and new construction. Also, for property owners faced with decisions about the repair, maintenance, rehabilitation and demolition of an historic building, a separate volume of design guidelines is available for consultation: *Design Guidelines for Preservation Overlay Districts.* These guidelines are not a rigid set of rules. Rather, their purpose is to provide information to property owners and tenants about buildings, their distinctive characteristics and how to maintain them; they suggest various appropriate ways to address design, repair and rehabilitation issues; and, they suggest good maintenance practices.

Note that institutional uses (such as churches, schools and libraries) are traditionally different in character from the traditional commercial context, since they are typically located on their own, larger sites and surrounded by a grassy lawn or landscaping. Such projects should be reviewed on a case-by-case basis by the Design and Preservation Commission.

The Central Business District

The City of Greenville has established the Central Business District (C-4) to "encourage the preservation of those characteristics which give the downtown its unique identity...while accommodating new development" (Greenville Code Section 50-159). Design review is required within the boundaries of the Central Business District. Also, within the Central Business District are two distinct "character areas": The first, Pedestrian Zone, encompasses the traditional commercial core along Main Street. The second, Vehicular Zone, encircles the core. Each of these areas has its own chapter that presents a summary of the design characteristics, the area's design goals (as identified by downtown property owners) and any special guidelines based upon the unique character The current Central Business District boundaries are shown on the map on the opposite page (page viii)..

The Design and Preservation Commission

The Design and Preservation Commission (DPC) was established by the City of Greenville to protect, enhance and perpetuate structures, districts and elements in the city that have historical, cultural and architectural significance. The City of Greenville requires that property owners proposing exterior improvements in the CBD obtain a Certificate of Appropriateness (COA) from the Design and Preservation Commission before securing a building permit.

No exterior portion of any building or other structure shall be erected or altered within the Central Business District until after an application for a Certificate of Appropriateness has been submitted to and approved by the DPC. A building permit may only be issued after a proposed project has been approved by the DPC.

While ordinary maintenance does not require approval, it is necessary for any changes to the exterior of a building. Seemingly unimportant changes, like replacing a window, can have a dramatic effect on the visual character of a street and therefore are of concern to the DPC. The following is a list of changes that should be brought before the DPC:

- The construction of a new structure within the Central Business District
- Erecting a sign
- Applying a different exterio siding
- Creating a driveway or a parking facility
- Adding a rooftop terrace or balcony
- The alteration or restoration of any exterior features of an historic structure (ONLY if a property owner wishes to follow the design guidelines found Chapter 2 of the *Design Guidelines for Preservation Overlay Districts*

Ordinary maintenance generally does not require a COA unless it would alter the exterior of a building.

Before going ahead with a project, it is always best to check with the DPC to see if approval is necessary. This can be done by contacting the Zoning Administrator. *Please note that the Building Official will not issue a building permit, for work that requires one, without a COA from the DPC.*

The DPC relies upon the design guidelines when it reviews projects for "appropriateness." They apply in addition to provisions in the zoning ordinance and building codes for the construction of buildings, site work and signs.

The guidelines convey community policies about the design of alterations to existing structures, additions, new buildings and site work. As such, they provide a common basis for making decisions about changes that may affect the appearance of individual properties or the overall character of the neighborhood or district. However, they do not dictate solutions. Instead, the guidelines define a range of appropriate responses to a variety of specific design issues.

How Are Guidelines Used?

Property owners, real estate agents, developers, tenants and architects should use the guidelines contained in this document when considering a project. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

The guidelines are employed in two formal ways:

- The Zoning Administrator will use the guidelines when advising property owners in administrative reviews and making recommendations to the DPC.
- The Design and Preservation Commission will use the guidelines when considering the issuance of a Certificate of Appropriateness.

The design review process is "reactive," in that it only applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering alternative solutions, it does not dictate a specific outcome and it does not require a property owner to instigate improvements that are not contemplated.

The DPC will consider the proposed projects on a case-by-case basis, to determine if an adequate number of the relevant guidelines have been met. However, there is no set number of guidelines that must be met to gain approval. In making its determination, the DPC's overall concerns are that the proposed work complies with the criteria in its ordinance and that the overall character of the downtown is enhanced. The design guidelines provide an objective basis for determining that these objectives will be achieved.

Components of Design Guidelines

Each of the design guidelines in this document contains the following components:

Design Element

The first is the design element category (e.g., streetscape elements, site planning, building materials and secondary structures) under which the design guideline falls.

Policy Statement

Second is a policy statement explaining the DPC's basic approach to treatment of the design element. This statement provides the basis for the more detailed design guidelines that follow it. In cases where special conditions in a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement shall serve as the basis for determining the appropriateness of the proposed work. Policy statements are shown as large typeface statements.

The policy statements are numbered to indicate their relative position within a chapter and the document as a whole. For example, a policy statement in *Chapter 2: Design Guidelines for All Projects* would include the letters "AP" before the number to indicate that it is part of the guidelines for "**A**ll **P**rojects." The number does not imply a ranking of importance.

Background Information

Third is a brief discussion of the issues typically associated with the specific design element. This may include technical information, as well as general preservation theory that might be relevant to the topic at hand.

Design Guidelines

Fourth is the design guideline statement itself, which is typically performance-oriented, describing a desired design treatment. The specific design guidelines are presented as **bold face** statements under each policy statement. The guidelines are lettered alphabetically within each policy statement.

Policy Statement

AP.8 Minimize the visual impacts of mechanical equipment and service areas.

Background Information

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building which can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view and negative effects on any historic resource should be avoided.

Design Guideline

A. Minimize the visual impact of mechanical equipment on the public way.

Additional Information

- Screen equipment from view.
- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from the public's view.
- Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

Do not locate window air conditioning units on a building's primary facade.

Illustration

A sample of the format of a design guideline and its components, as used in this document.

Additional Information

The design guideline statement is followed by supplementary information that is treated as sub-points of the guideline. These sub-points may include additional requirements, or may provide an expanded explanation. These sub-points are listed as bulleted (•) statements.

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intention of the design guidelines, as well as the needs of the property owner.

✓'s and ✘'s

In order to quickly and easily demonstrate which design treatments are appropriate or are not acceptable, many of the illustrations that supplement the policies and design guidelines are marked with either a ✓ or an ✘. Those illustrations marked with a ✓ are considered appropriate solutions to the design issue at hand. Whereas, those illustrations marked with an ✘ present unacceptable design solutions. Note, however, that the illustrations used in this document do not represent all of the possible design solutions available, and just because an approach is not listed or illustrated does not mean that it is not acceptable. If there are any questions regarding the appropriateness of a potential design solution, the City's Zoning Administrator should be contacted.

It is important to note that ***all*** of the elements of the design guidelines (i.e., including the introductory and informational sections, the policy statement, and the sub-points) constitute the material upon which the DPC will make its determination of the appropriateness of a proposed project.

Applying for a Certificate of Appropriateness

Use the following steps for an efficient application process for a COA:

Step 1. Consider Professional Design Assistance.

Property owners are strongly encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may facilitate a quick review process.

Step 2. Check Other City Regulations.

The guidelines supplement other adopted Greenville ordinances. The Zoning Administrator can provide information about these regulations, which also may affect the design character of a project. Examples include:

- The Code of Ordinances of the City of Greenville; for land use, signs and buildings
- The City of Greenville Comprehensive Plan
- The *Downtown Greenville Sector Master Plans* as prepared by LDR International
- The International Building Code (IBC)
- The American National Standards Institute
- Federal income tax credits for certified rehabilitation of historic buildings (if applicable)

Step 3. Become Familiar with the Design Guidelines.

Review the basic organization of this guidelines document and determine which chapter(s) will apply to a project.

Step 4. Review the Site Context.

Consider immediately adjacent properties and also the character of an entire block. Understanding the desired character of the area is vital to the development of an appropriate design.

Step 5. Develop a Design Concept Using the Guidelines.

The guidelines form the basis for the DPC's design review decisions.

Step 6. Preliminary Review (optional).

Prepare a packet for preliminary review by the DPC prior to creating drawings for final review. This step is highly recommended for new construction, accessory buildings, major alterations and additions.

Step 7. Prepare and Submit a Complete Application Packet for Formal Review.

An application packet should be prepared (the contents of which are listed on the application form for a Certificate of Appropriateness, available at the zoning office) and submitted to the DPC for review. A presentation of the proposed project to the DPC is necessary to obtain a COA. The presentation should focus on how the proposed project complies with the design guidelines.

Frequently Asked Questions

Following are some frequently asked questions about the design review process:

Will the Design and Preservation Commission Take into Account Cost and Affordability?

In specific cases where affordability becomes an important issue, the DPC will work with the applicant to find an alternative that should be satisfactory to all. However, any such solution must still meet the overall intent of the design guidelines and the enabling ordinance of the DPC.

What Happens if I Make a Change Without Applying to the Design and Preservation Commission?

Community cooperation and knowledge are important if the DPC is to serve its purpose. If the DPC becomes aware of a change within a district made without approval, it will, as a matter of policy, notify the owner and request an explanation. Depending on the specifics of the project, the DPC may take remedial action. This could take the form of a fine or could result in an order to restore the building to its original condition. If the project is still in progress, a stop work order may be issued.

Is Design Review Constitutional?

The courts have recognized the importance of preserving the character of a community. In 1978, the U.S. Supreme Court ruled in favor of the legality of preservation as a planning tool. It stated, “The objective of preserving areas with specific historic or cultural significance is an entirely permissible government goal. States and cities may enact land use restrictions or controls to enhance the quality of life by preserving the character and desirable aesthetic features of a city.”

How will the design guidelines affect functional concerns for a property?

While appearance is important, owners are also concerned that their properties be safe, easy to maintain and meet their functional needs. In general, the design guidelines take these interests into consideration and make recommendations for practical, cost-effective alternatives that will be compatible with the context.

Chapter 1
Historic Overview of the City of Greenville

The following brief historic overview of the City of Greenville was provided by Dr. Judith Bainbridge and composed by Monique Mattison.

Between 1760 and 1770, Richard Pearis established a trading post and grist mill on the banks of the Reedy River which later became the foundation of the City of Greenville.

In 1797 Lemuel J. Alston, a prominent resident, offered a site for the court house in Greenville County. Alston marked off four hundred acres around the court house plat, laying a proposed village, Pleasantburg. The new residents, however, always referred to it as Greenville. The lots did not sell as expected since most settlers were interested in agricultural land. Alston, disappointed in his real estate endeavor and embarrassed over a political defeat, sold 11,000 acres to Vardry McBee in 1815 and left Greenville. Through McBee's progressive efforts, the little town of Greenville became a trading center for surrounding counties. Greenville also became known as a health resort for the Lowcountry people escaping the malaria and humidity of the coastal regions.

Two particularly outstanding residential buildings remain from the early 19th century; the Earle Town House, ca. 1826 and Whitehall, ca. 1813. Both of the properties are listed on the National Register and are located within the boundaries of the Colonel Elias Earle Historic District.

During the early 19th century, Greenville grew slowly and steadily and by the 1850s Greenville had become an established town. In 1850, Greenville's population was three times its 1834 count of 500. These bustling times brought Furman University to the West End, whose campus was constructed in the Italian Villa style. In 1853, the town received its first railroad, the Greenville and Columbia Railroad. The Greenville Female College established itself in Greenville in 1855 and the Southern Baptist Theological Seminary arrived in 1859. By the late 1850s, Greenville had the south's largest carriage and wagon plant employing about 80 workers.

Until the Civil War, the architecture in Greenville reflected its small town appearance and consisted of frame houses and masonry churches and stores with only a few brick homes on Main Street.

The post-Civil War period brought Greenville new challenges and a change in social and economic prosperity. The town of Greenville quickly recovered from the anguish of the Civil War and Reconstruction. The City received its second railroad in 1872, the Richmond and Danville Air Line; and the 1870s also saw the birth of Greenville's major business, the cotton textile industry. In 1874 and 1875, the Camperdown Mill was built in Greenville for weaving cotton. After several years of demonstrative success, these experimental mills proved that Greenville could produce quality cloth with its good water supply and cheap labor. Other companies followed suit and by 1894 eight cotton mills were operating in Greenville County, the earliest being established in 1820 on the Enoree River. By 1902, this number had increased to fourteen and the mills brought prosperity and stability to Greenville. Greenville evolved into a small city as new businesses were established in the downtown area.

The Hugenot Mill complex above the falls was a large area containing two to three story masonry structures with Romanesque and Italianate architectural elements. Several of these buildings, now a part of the Reedy River Industrial Complex, are listed on the National Register of Historic Places.

Another important mill complex within the City was Mills Mill which began operation in 1894 and was built in the Romanesque Revival style. Other notable buildings constructed at the turn of the century were the American Cigar Factory, a large four-story vernacular structure, and the Steam Power Plant, also a vernacular masonry structure.

The increase in wealth and the establishment of a streetcar system formed new residential neighborhoods. The Hampton-Pinckney residential area is the earliest intact neighborhood in Greenville. After the Hampton-Pinckney area was settled, another residential tract was being planned and developed along Pettigru Street. The environs of this area reflect the residents' recently obtained status and wealth from the affluence of the City and textile mills. Originally known as the "Boyce Lawn property" and located between East North Street and East Washington Street, this land was divided into smaller lots. The streets joining the lots were named after faculty members of the Furman Theological Seminary. Several other residential neighborhoods evolved during these years.

After 1920, Greenville experienced a building boom and the City prospered throughout the decade. In 1923, Greenville constructed approximately 110 residential structures, and 220 houses were built in the suburbs. The Poinsett Hotel ("Carolina's Finest"), of twelve stories, was completed in 1925, and the ten-story Chamber of Commerce Building was finished the same year. South Carolina's largest furniture store and a theater were also built in Greenville in 1925.

The 1920s also saw many new residential areas evolve in the City, the most notable of which was along James and Earle Streets north of downtown. Movement to this area began as early as 1900 but it wasn't until after 1920 that construction accelerated along these two streets. East Park Avenue and Overbrook also experienced a building boom during the 1910s and 1920s.

Several examples of Victorian architecture are found interspersed among large Colonial Revival homes and variations of the Bungalow house. The James-Earle Street area is an excellent showcase of varying architectural styles of the 1920s. Also indicative of the diverse taste in architecture of this era is the Gassaway Mansion located adjacent to East North Street. This eclectic structure was built between 1919 and 1924 and its Gothic tower and classic facade display the free form design of that period.

After 1930, major construction in Greenville ceased for many years. Not until the 1950s did Greenville begin diversifying its economic base and attracting new construction and industry. During the past decades, Greenville has grown progressively in the downtown area. Today Greenville exhibits a blending of both new and old architectural styles in its commercial and residential areas.

Chapter 2
Design Guidelines for All Projects in the Central Business District

Introduction

This chapter presents design guidelines for the construction of new commercial buildings and site design in the Central Business District. The design guidelines are organized into relevant design topics. Within these design topics are the individual policies and design guidelines which the DPC will base its decisions.

When new building occurs, or an existing structure is altered, it should be in a manner that reinforces the basic character-defining features of the area. Such features include the way in which a building is located on its site typically at the sidewalk edge, the manner in which it faces the street, the overall sense of scale of two- to four-story buildings and the building materials that are used.

Site Planning and Streetscape Design

Building Setbacks

In a residential context, buildings are typically set back a uniform distance from the sidewalk. By contrast, buildings in commercial areas often are aligned immediately at the inside sidewalk edge. This contributes to a sense of visual continuity.

Building Orientation

A typical building in the Central Business District has its primary entrance oriented to the street. This helps establish a “pedestrian-friendly” quality. In most cases, similar entry ways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge.

Public Streetscape

Fundamentally, streetscape designs should help to establish a sense of visual continuity in an area. This means that the street furniture adopted for use by the City of Greenville should continue to be used whenever feasible and that open spaces should be designed to convey a sense of visual relatedness while also facilitating individual designs that will add accent to the urban setting.

Building and Street Lighting

The character and level of lighting that is used on a building is a concern. Traditionally, these exterior lights were simple in character and were used to highlight entrances, walkways and signs. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused light should be continued.

Mechanical Equipment and Service Areas

Utilities that serve properties may include telephone and electrical lines, ventilation systems, gas meters, air conditioners, fire protection, telecommunication and alarm systems. Adequate space for these utilities should be planned in a project from the outset and they should be designed such that their visual impacts are minimized.

Service areas for trash and recycling containers and loading facilities should be carefully planned as an integral part of a site. At the same time, the visual impacts of service areas should be minimized.

Parking

Public parking lots and garages were not a part of Greenville's early history. However, they are a way of life in the Central Business District today, and the visual impacts associated with their storage should be carefully planned.

Additions

Many buildings have experienced additions over time, as the need for more space occurred. An addition should be designed such that the character of the building can still be perceived. When planning a new addition to a structure, the negative effects that may occur should be minimized. While some destruction of original materials is almost always a part of constructing an addition, such loss should be minimized.

Policy Statements

In order to maintain the character of the Central Business District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letter “AP” before the number to indicate that it is part of the guidelines for “**A**ll **P**rojects in the Central Business District.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning and Streetscape Design

AP.1 Maintain the line of building fronts in the block.

Structures in the Central Business District should contribute to a strong "building wall" along the street. A new building should align at the front lot line and be built out to the full width of the parcel, to the side lot lines. Although small gaps can occur between some structures, these are exceptions.

A. Maintain or enhance the alignment of buildings at the sidewalk edge.

- Locate the front building wall at the sidewalk line when feasible.
- Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.

B. Orient the primary entrance of a building toward the street.

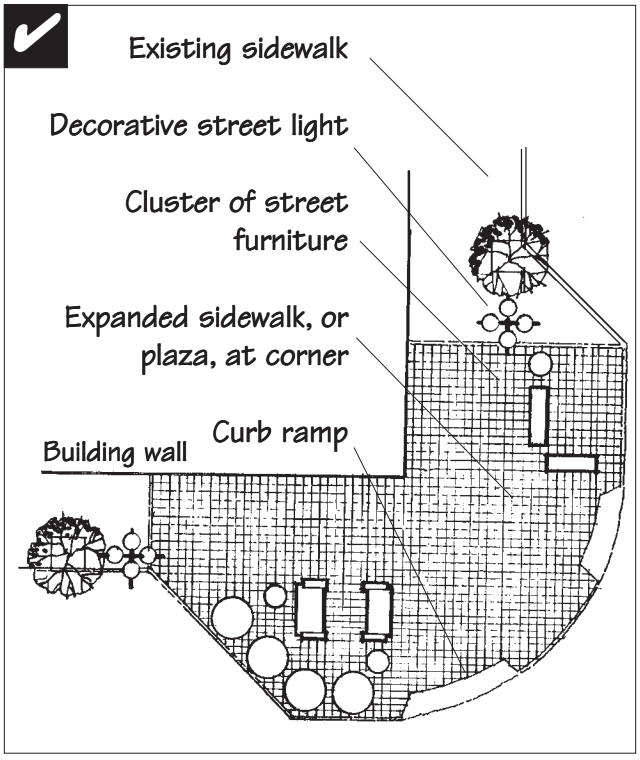
- A building should have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- A secondary public entrance to commercial spaces is also encouraged on a larger building.

Maintain the alignment of buildings at the sidewalk edge.

Locate the front building wall at the sidewalk line when feasible. This condition, which currently exists in many areas of Vehicular Zone, is inappropriate.

AP.2 A sidewalk should help establish a sense of visual continuity for the area and enhance the walking experience.

A sidewalk should help to establish a sense of visual continuity for the area and to enhance the walking experience.



Provide expanded sidewalk areas, or "plazas," where conditions permit doing so.

Sidewalks vary in construction and quality in the area. While many sidewalks are concrete, some include brick as an accent element, or are completey brick themselves. Ramps have been installed at most corners to facilitate access. Portions of sidewalks have eroded over time and may require replacement.

A. Use decorative paving that is consistent with designs adopted by the City of Greenville.

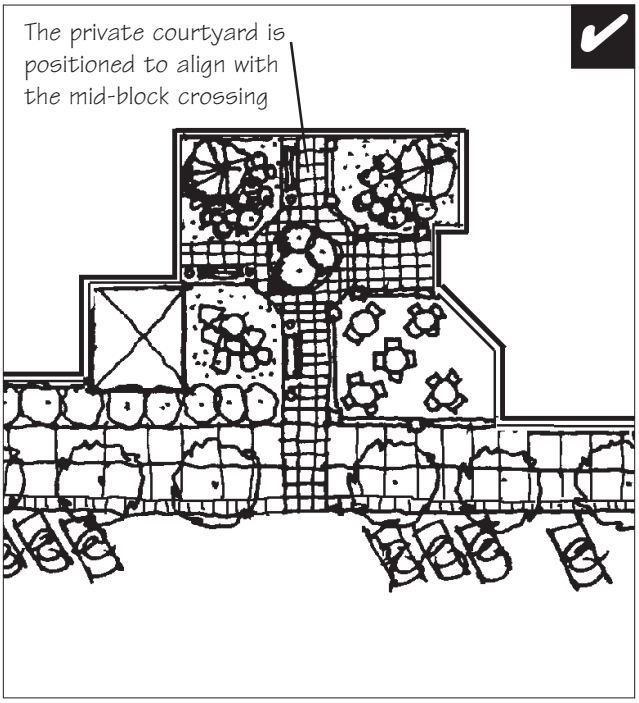
- Areas with unique character or designated special districts use decorative paving as accent elements along a sidewalk.
- They may also be used to denote distinct activity zones, such as intersections, pedestrian crossings and building entrances, and to define places for sitting and other outdoor activities.

B. Provide expanded sidewalk areas, or "plazas," where conditions permit.

- Where appropriate, work within existing extended rights-of-way or consider expansions to existing sidewalks at strategic locations. For example, locating an expanded plaza at the entry to a theater would accommodate gatherings of patrons.
- In addition, creating a "neck-down" at an intersection or mid-block crossing is appropriate.
- These expanded areas also provide space for clustering street furniture.

C. Coordinate private open space development with that of the streetscape design of public sidewalks, when conditions permit.

- For example, combine a private courtyard with an expanded sidewalk plaza to maximize the visual impacts of these spaces.



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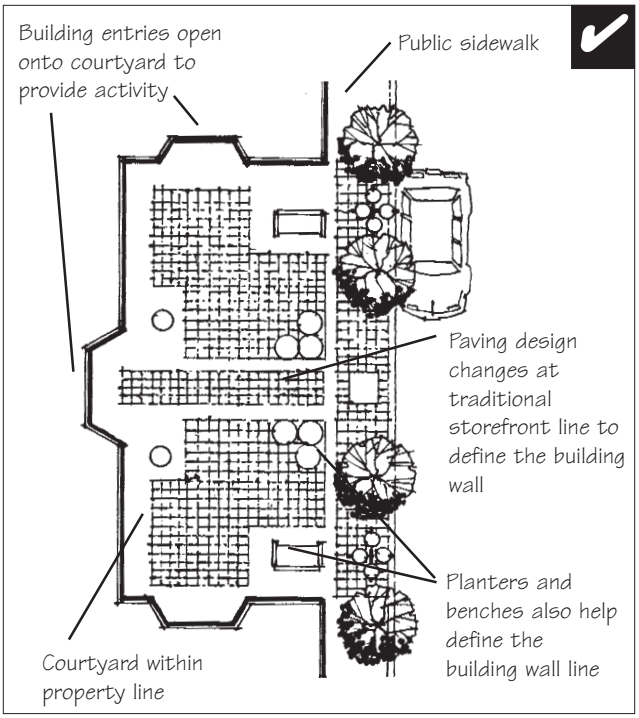


Frame public open space activities that will be in use year round and define the edges of the open space along the sidewalk.

AP.3 An open space within a site should be designed to maximize the potential for their active use.

Open spaces should read as "accents" in the street wall of building fronts.

Opportunities exist to create outdoor places for people within properties, in addition to "plazas" that may be developed in expanded areas of the sidewalks.

Opportunities exist to create outdoor places for people within properties, in addition to "plazas" that may be developed in expanded areas of the sidewalks. These spaces may include gardens and courtyards as part of building entries and they may also include more formal, public open spaces.

A. Open spaces should read as "accents" in the street wall of building fronts.

- In general, the majority of the edge of a block should consist of building walls. Gaps in the street wall that occur as open space should be planned to be subordinate to the definition of the street edge with buildings.
- In the Pedestrian Zone, at least 50% of a building wall should be set at the sidewalk edge. Therefore, no more than 50% of the frontage of a property should be open space.
- Exceptions to this rule (e.g., where the majority of a building must be set back from the sidewalk edge) will be considered on a case-by-case basis.

B. Define the edges of the open space along the sidewalk.

- Use changes in paving, hedges and walls to define the street edge.

C. Frame public open space activities that will be in use year round.

- Locate open space such that pedestrian circulation routes to major buildings cross it in order to help to animate the space.
- Orient major entrances onto the open space and design circulation routes to facilitate movement through it.

D. Site open space to maximize opportunities for sun and shade.

- Provide shade for summer months and sun in the winter, when feasible.

AP.4 Street furnishings should enhance the pedestrian experience without being an obstacle to traffic or commerce.

Several areas already have amenities in place that enhance the pedestrian experience. Additional furnishings should be considered to enhance the area. As feasible, street furnishings, such as benches, planters, lighting, newspaper racks and waste receptacles, should be located only in a "furnishings zone," which maintains a clearly defined pedestrian travel lane.

A. All street furniture in the public right-of-way should be similar to those adopted for use by the City of Greenville.

- Other designs that differ from the adopted design may only be considered in specially designated districts or in areas with unique character.
- Individual furnishings should be of designs such that they may be combined with other street furniture in a coherent composition.

B. Street furniture should be located in areas of high pedestrian activity.

- Locate furniture at pedestrian route intersections and major building entrances and near outdoor gathering places.

C. Street furnishings should be clustered in "groupings," when feasible.

- Use planters and waste receptacles to frame spaces for benches, for example.
- Install benches in high pedestrian traffic areas and/or areas of interest.

D. Position a bench to provide a sense of comfort.

- Buffer the bench from traffic; for example, position a planter between the bench and the curb.
- Avoid locating a bench close to the curb.

All street furniture in the public right-of-way should be similar to those adopted for use by the City of Greenville.

All street furniture in the public right-of-way should be similar to those adopted for use by the City of Greenville.

E. Cluster waste receptacles with other furnishings.

- The design of the receptacles should be compatible with other existing furnishings.

F. When feasible, cluster planters with other furnishings.

- The design of the planters should be similar to those adopted for use by the City of Greenville.
- Install freestanding planters at seating areas, along edges with parking lots, in pedestrian plazas and in clustered furnishing areas.

AP.5 The use of trees and flowering plants is strongly encouraged.

Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun.

Located in the heart of the South Carolina Upcountry, Greenville has a rich array of landscape materials, most of it indigenous to the area, that grow readily in the Southern climate. Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun, as they walk in the Central Business District. Therefore, the use of street trees and planters is strongly encouraged.

A. Use indigenous plant materials when feasible.

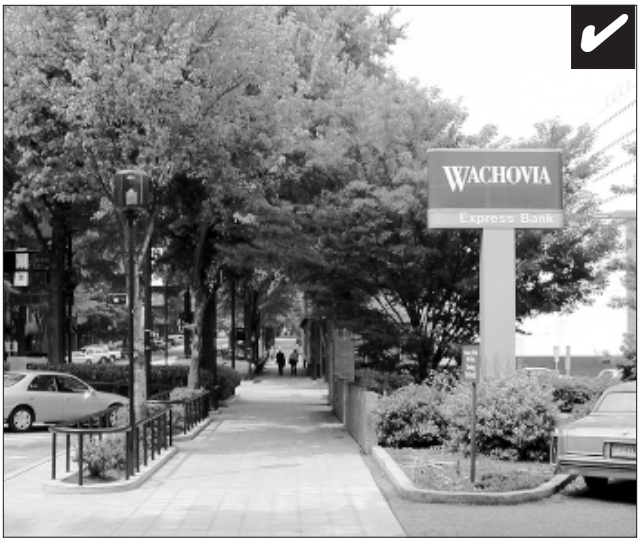
- Locate street trees along edges of sidewalks, maintaining a clearly defined pedestrian travel zone.
- Locate street trees in larger planting areas, such as buffer strips adjacent to parking lots and/or pocket parks.
- Provide underground irrigation systems where long-term growth will not impact the irrigation system.
- Use flowers to provide seasonal colors.

B. Install new street trees to enhance the pedestrian experience.

- Install new trees where walkway widths permit.
- Replace trees that are diseased or have passed their life cycle.

C. Street tree species should be consistent along designated streets.

D. Provide electrical service for string lights in trees.



Trees installed in the sidewalks should have tree wells that reflect the intensity of pedestrian traffic.

AP.6 Street lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment.

Street lighting should also reinforce the visual continuity of downtown. The light fixtures (luminaires) and poles (standards) should be unifying design elements that promote visual interest and variety.

A. Light pole and lamp designs should follow a comprehensive plan and be similar to those adopted for use by the City of Greenville.

- Other designs that differ from the adopted design may only be considered in specially designated districts or in areas with unique character.

Light pole and lamp designs should follow a comprehensive plan and be similar to those adopted for use by the City of Greenville.

B. The light pole, or standard, should be designed to accommodate special decorative accessories.

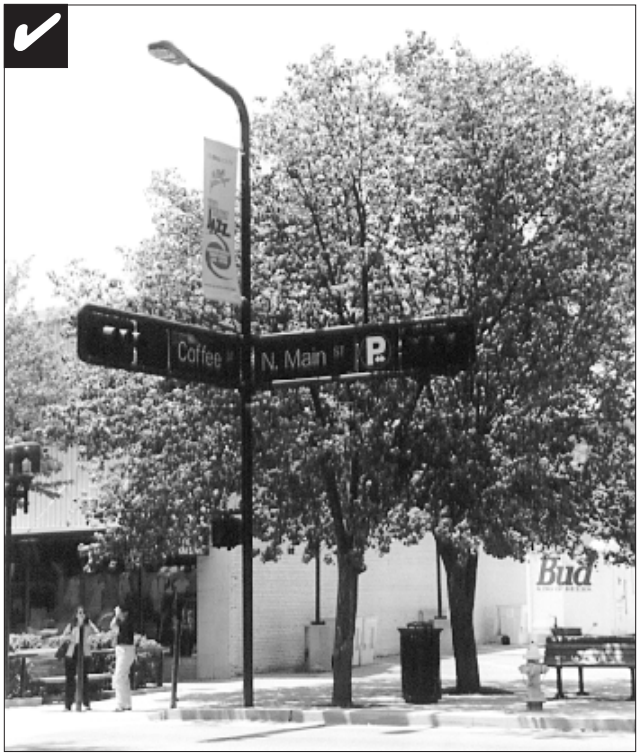
- Mounts for hanging planter baskets and banners, for example, should be included.
- Mounts for seasonal lighting schemes also should be considered.

C. Streets lights should convey a pedestrian-oriented scale.

- Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings. Lighting in this location should be designed to be comfortable to pedestrians.
- A lamp that conveys the color spectrum similar to daylight is preferred. For example, metal halide and color-corrected sodium are appropriate.

D. Higher light levels may be provided at street intersections, if necessary.

- Taller poles, with higher intensity lamps, may be used in these locations.



Higher light levels—such as those in the three photographs on this page—may be provided at street intersections, if necessary.

AP.7 Minimize the visual impacts of exterior lighting.

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight signs, entrances and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices.

A. Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To accent signs
- To illuminate sidewalks

B. Minimize the visual impacts of site and architectural lighting.

- All exterior light sources should have a low level of luminescence.
- White lights that cast a color similar to daylight are preferred.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

C. Prevent glare by using shielded and focused light sources.

- Provide shielded and focused light sources that direct light downward.
- Unshielded, high intensity light sources and those that direct light upward should not be permitted.
- Shield lighting associated with service areas, parking lots and parking structures.

AP.8 Minimize the visual impacts of mechanical equipment and service areas.

Do not locate window air conditioning units on a building's primary facade.

Minimize the visual impact of trash storage and service areas. Dumpsters shall be screened from view.

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building which can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view.

A. Minimize the visual impact of mechanical equipment on the public way.

- Screen equipment from view.
- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from the public's view.
- Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

B. Minimize the visual impacts of utility connections and service boxes.

- Locate them on secondary walls, when feasible.
- Do not locate gas or electric meters on the roof.

C. Minimize the visual impacts of trash storage and service areas.

- Locate service areas away from major pedestrian routes; typically place them at the rear of a building.
- Dumpsters should be screened from view.

Parking

AP.9 Minimize the visual impacts of a parking lot.

New parking facilities should be designed to be attractive, compatible additions to the Central Business District. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. In general, a new parking facility should remain subordinate to the street scene.

A. Locate a surface lot in the interior of a block whenever possible.

- This acknowledges the special function of corner properties, as they are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

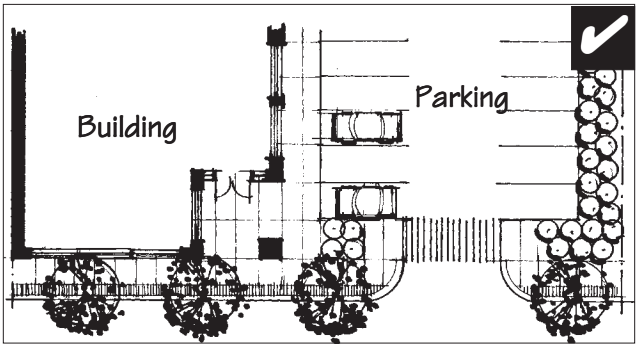
B. Site a parking lot so it will minimize gaps in the continuous building wall of a block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.

C. Where a parking lot abuts a public sidewalk, provide a visual buffer.

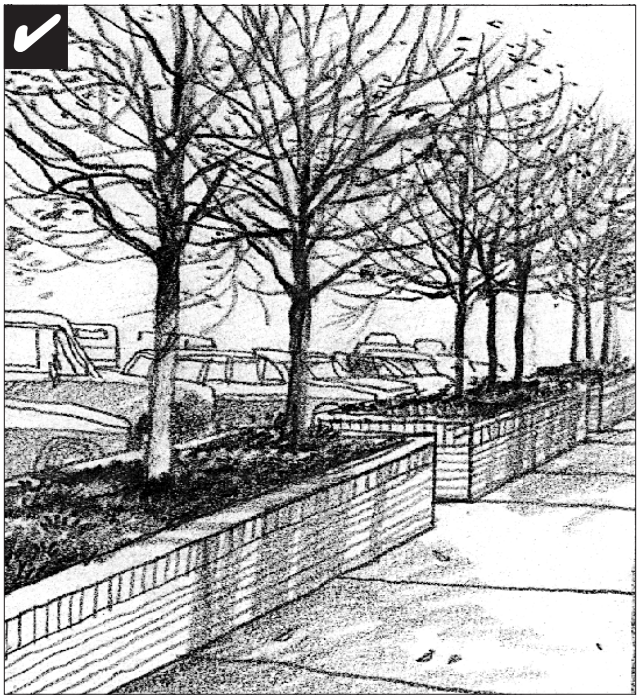
- This may be a landscaped strip or planter.
- Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.
- Use a combination of trees and shrubs to create a landscape buffer.

Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.



Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.

Where a parking lot abuts a public sidewalk, provide a visual buffer. This may be a landscaped strip or planter. Use a combination of trees and shrubs to create a landscape buffer.



Where a parking lot abuts a public sidewalk, provide a visual buffer. Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.

AP.10 Minimize the visual impacts of a parking structure by designing it to enhance the activity of the streetscape.

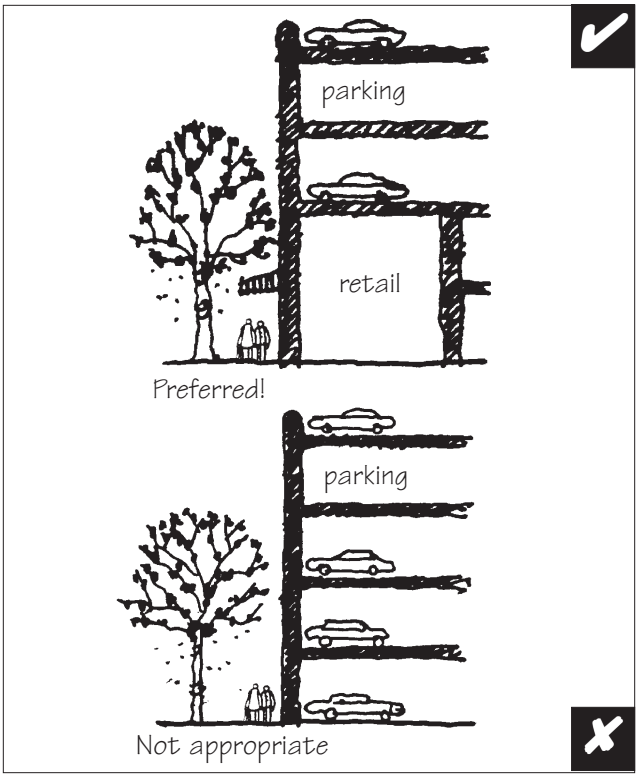
Parking structures should be designed to enhance the activity of the streetscape. At a minimum, a parking structure should help to animate the street and be compatible with the surroundings. The visual impact of the cars themselves should be minimized.

A. Design a parking structure so that it creates a visually attractive and active street edge.

- When feasible, a parking structure in the area should be wrapped with retail, commercial or an other active use along the street edge to shield the facility from the street and to add activity to the street.
- Other methods of accomplishing this include, but are not limited to:
  - Retail/commercial wrap
  - Murals or public art
  - Landscaping
  - Product display cases

Design a parking structure so that it creates a visually attractive and active street edge.

A part of this infill building is a parking structure that is set back from the front and sides of a retail wrap. The openings in the parking section reflect window proportions similar to those seen historically in the area.



The ground level of a parking structure should be wrapped by retail, office or some other active use along the street edge.

This parking structure incorporates a wrap of retail stores along the street edge. The storefronts are contemporary interpretations of the historic downtown context.

The visual impact of the cars themselves should be minimized. This parking structure does not provide any visual interest to passing pedestrians and is inappropriate.

B. In the Pedestrian Zone, a parking structure should be compatible with traditional buildings in the surrounding area.

- Respect the regular window pattern and other architectural elements of adjacent buildings.
- Maintain the alignments and rhythms of architectural elements, as seen along the street.
- Continue the use of similar building materials.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.
- Express the traditional widths of buildings in the area.

New parking facilities should be designed to be attractive, compatible additions to a commercial area in Greenville. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. Compare with the photograph at the bottom left to see this parking structure in its context.

Not only is this high-rise hotel successfully design to relate to traditional buildings, but it incorporates a parking structure to the rear of its site. Compare with the photographs below.

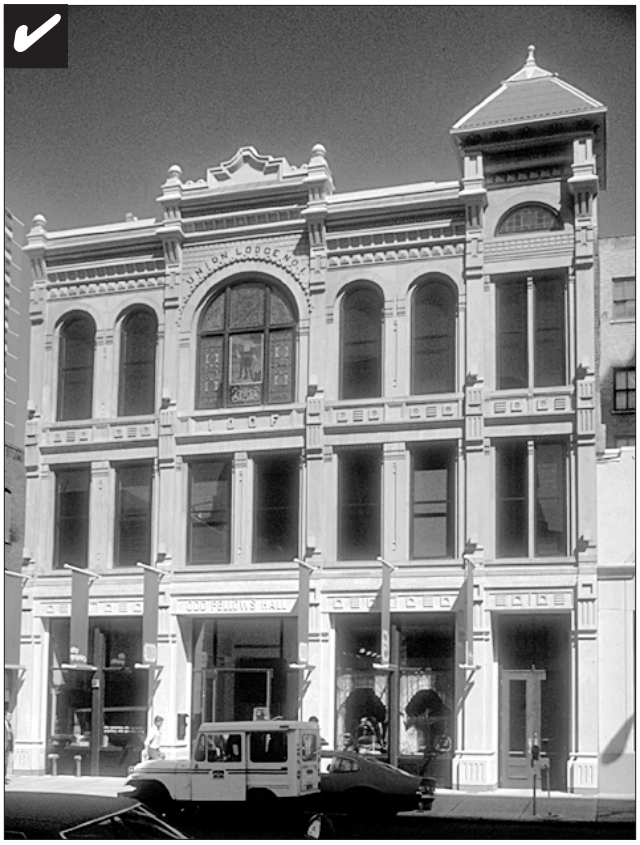
The contemporary, artistic design of this parking structure entrance helps it to be easily identified along the streetscape. This entrance is also successful because it provides a clear distinction between automobile and pedestrian routes.

One option for providing a parking structure is to locate it at the rear of a site behind a traditional commercial or office building.

Although a hotel complex, the first floor of this structure successfully provides pedestrian-scaled storefront elements and building materials.

Additions

AP.11 Minimize the visual impacts of an addition



In the angle view above, two newer floor are visible. Note how in this building the addition cannot be seen when looking at the building straight on (top photo).

Three distinct types of additions may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

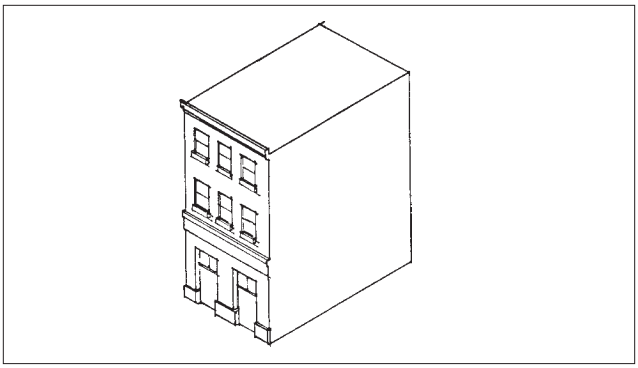
A third option, which only will be considered on a case-by-case basis, is to design an addition within the wall plane of the existing building. This option is the most difficult and requires the most care to respect the relationship of the building to the street. Such an addition should provide a visual distinction between the existing structure and its addition. This may be accomplished through the use of a midbelt cornice element or a subtle change in building materials.

A. An addition should be compatible in scale, materials and character with the main building.

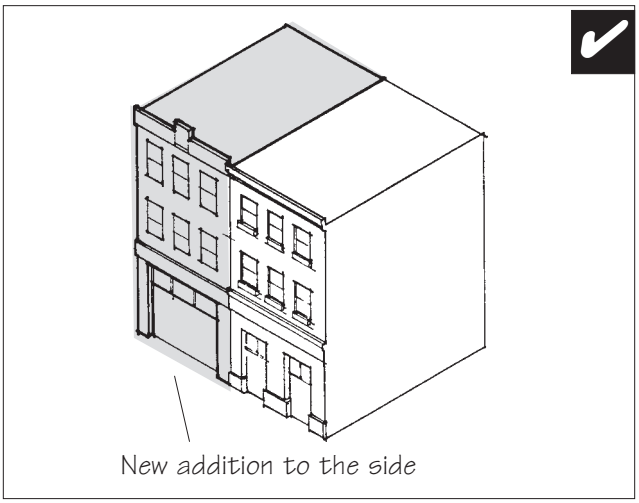
- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure. An addition with a pitched roof is inappropriate.
- An addition to the front of a building is inappropriate.

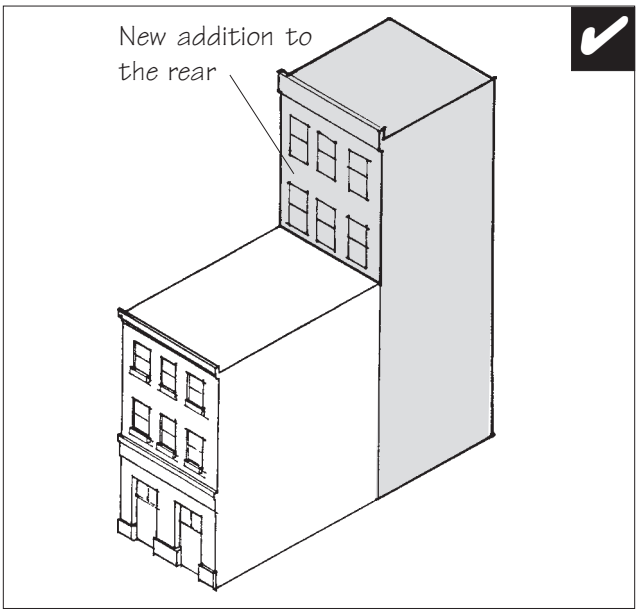
B. An addition should not damage or obscure architecturally important features.

- For example, loss or alteration of a cornice line should be avoided.

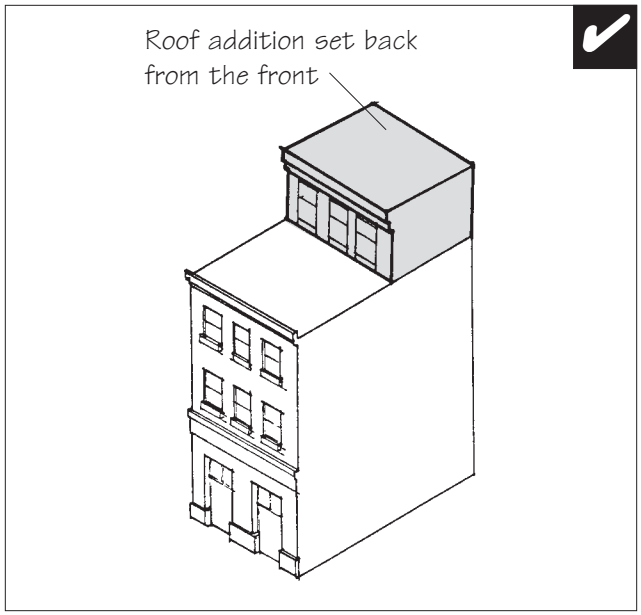


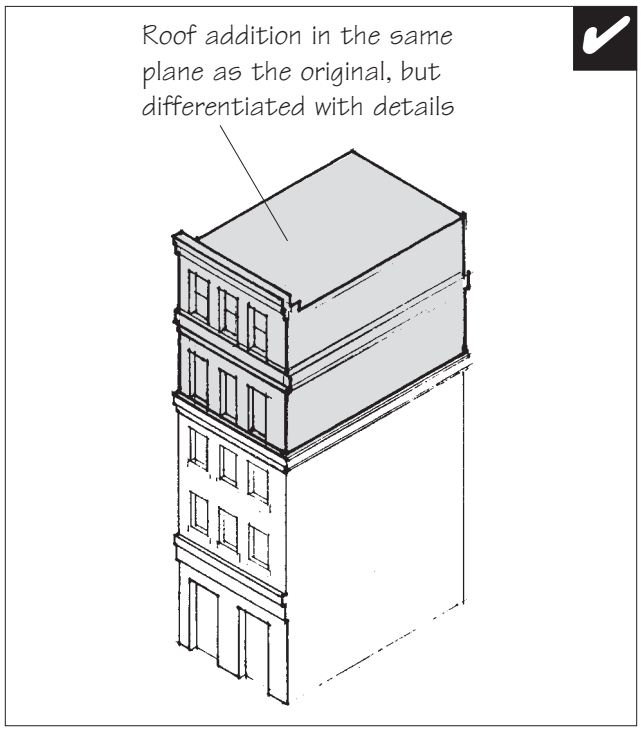
An original three-story building, before an addition. (Compare with sketches on this page.)





Appropriate alternative approaches to additions.





Appropriate alternative approaches to additions.

An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building. This addition not only is setback, but is finished with a contrasting material to let the pedestrian know that it is an addition.

C. An addition may be made to the roof of a building if it does the following:

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.

D. In limited circumstances, an addition may be made to the roof of a building and not be set back from character-defining facades, if it does the following:

- An addition should be distinguished from the existing building. A change in material or a decorative band can be considered to accomplish this.
- An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building.
- The addition should also be compatible in scale, texture and materials with the original.

Chapter 3
Design Guidelines for Signs in the Central Business District

Introduction

Traditionally, a variety of signs were seen in the Central Business District. Six different types occurred:

- Small, freestanding signs mounted on a pole or post; located near the sidewalk because the primary structure or business was setback from the street (e.g., an area with residential character); printed on both sides
- Medium-sized, square or rectangularly-shaped signs that projected from the building above the awnings or canopies; printed on both sides
- Small, horizontally-oriented rectangular signs that protruded from the building below the awnings or canopies but above pedestrians' heads; printed on both sides
- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below the awnings; printed on one side only
- Large "blade" signs (i.e., vertically-oriented, tall signs) that projected from the second or third/fourth floors of a building, above awnings or canopies; printed on both sides
- Window signs, painted on glass; used at the street level and on upper floors

Signs that were mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.

The earliest signs had no lights, but in time a variety of methods were used. Many signs in the early twentieth century had incandescent lamps focused on the sign panel. By the 1930s, some were outlined in lights and by the 1950s, neon appeared occasionally. Even so, throughout the history of the area, signs have remained subordinate to the architecture.

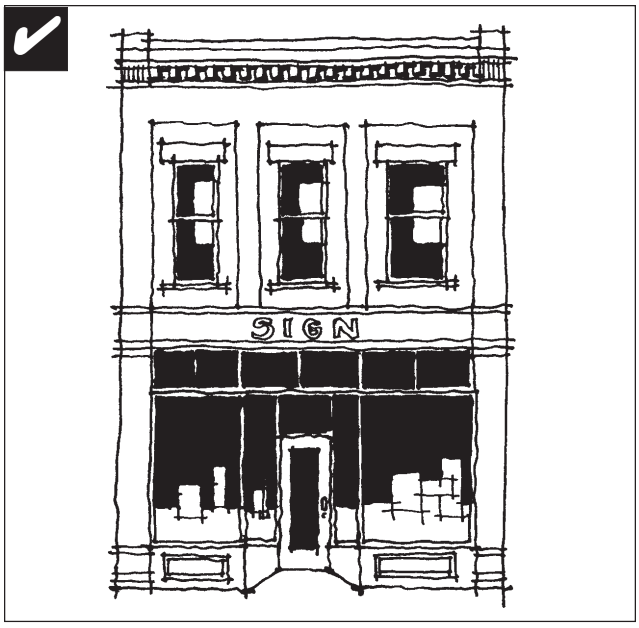
In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in "panels" on a building face. This method also enabled one to perceive the design character of individual structures.

Policy Statements

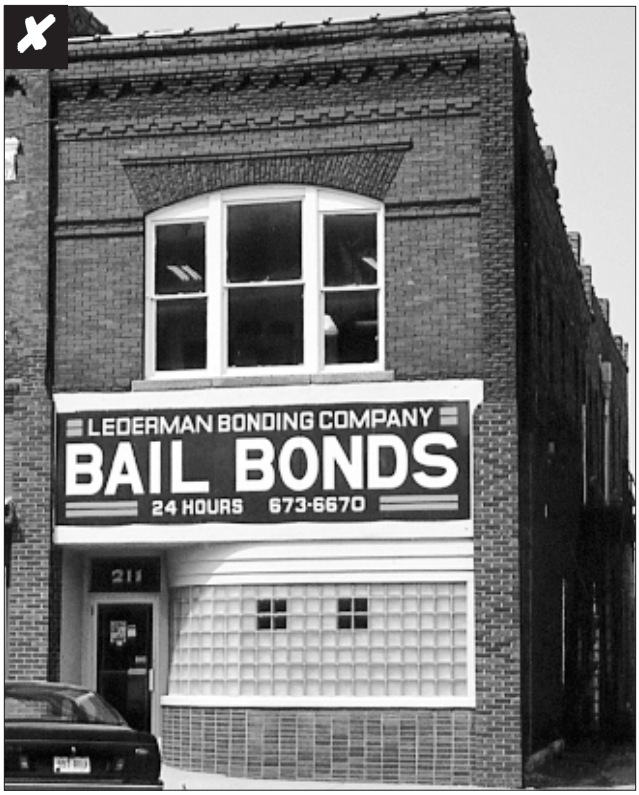
In order to maintain the character of the streetescape in the Central Business District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

> Policy statements in this chapter include the letter "S" before the number to indicate that it is part of the guidelines for "**S**igns." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

S.1 Design a sign to be in balance with the overall character of the property.



The overall facade composition, including ornamental details and signs, should be coordinated.



A sign should be subordinate to the overall building composition.

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

A. Consider the building front as part of an overall sign program.

- Coordinate a sign within the overall facade composition.
- A sign should be in proportion to the building, such that it does not dominate the appearance.
- Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.

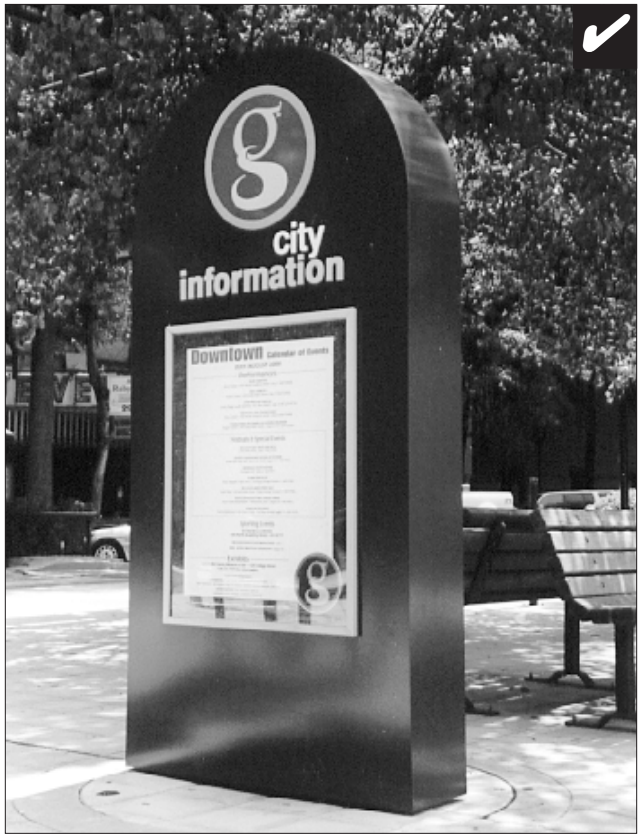
B. A sign should be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

C. Freestanding or pole mounted signs may be considered.

Freestanding or pole mounted signs may be considered in areas where the primary structure or business is set back from the street.

A freestanding sign may be used in the front yard of a residential type structure with a commercial use.



A freestanding sign may be used to provide information or display maps of an area.

Locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels.

A flush-mounted wall sign may be considered.

D. A flush-mounted wall sign may be considered.

- When feasible, place a wall sign such that it aligns with others on the block.
- When planning a wall sign, determine if decorative moldings exist that could define a "sign panel." If so, locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels. When mounted on a building with historic significance a sign should not obscure significant facade features.

E. A window sign may be considered.

- A window sign may be painted on a window.
- A window sign should cover no more than approximately twenty (20%) of the total window area.
- It may be painted on the glass or hung just inside a window.

A window sign may be considered. A window sign may be painted on or hung just inside a window.

F. A projecting sign may be considered.

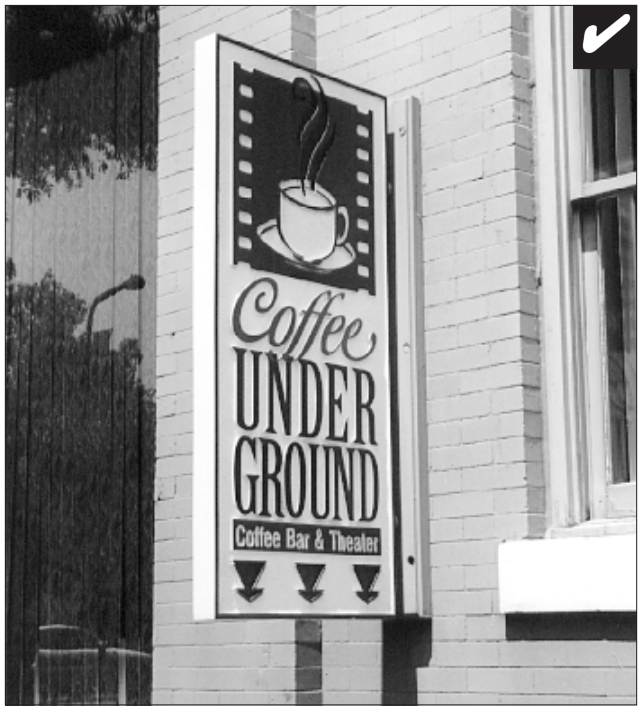
- A small projecting sign should be located near the business entrance, just above the door or to the side of it.
- A large projecting sign should be mounted higher, and centered on the facade or positioned at the corner.
- A projecting sign is easier for a pedestrian to read than other sign types and is encouraged.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.

G. A directory sign may be considered.

- Group small, individual signs on a single panel as a directory to make them easier to locate.

Where several businesses share a building, coordinate the signs.

A small projecting sign should be located near the business entrance, just above the door or to the side of it.



A projecting sign is easier for a pedestrian to read than other sign types and is encouraged.

Symbol signs add interest to the street, are quickly read and are remembered better than written words.

Lighting that is directed at a sign from an external, shielded lamp, is preferred.

H. Sign materials should be compatible with that of the building facade.

- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the context.
- Highly reflective materials that will be difficult to read are inappropriate.
- Painted signs on blank walls were common historically and may be considered.

I. Using a symbol for a sign is encouraged.

- A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

J. Use colors for the sign that are compatible with those of the building front.

- Also limit the number of colors used on a sign. In general, no more than three colors should be used.

K. A simple sign design is preferred.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged. Select letter styles and sizes that will be compatible with the building front.
- Avoid hard-to-read or overly intricate typeface styles.

L. Preserve an historic painted sign where it exists, when feasible.

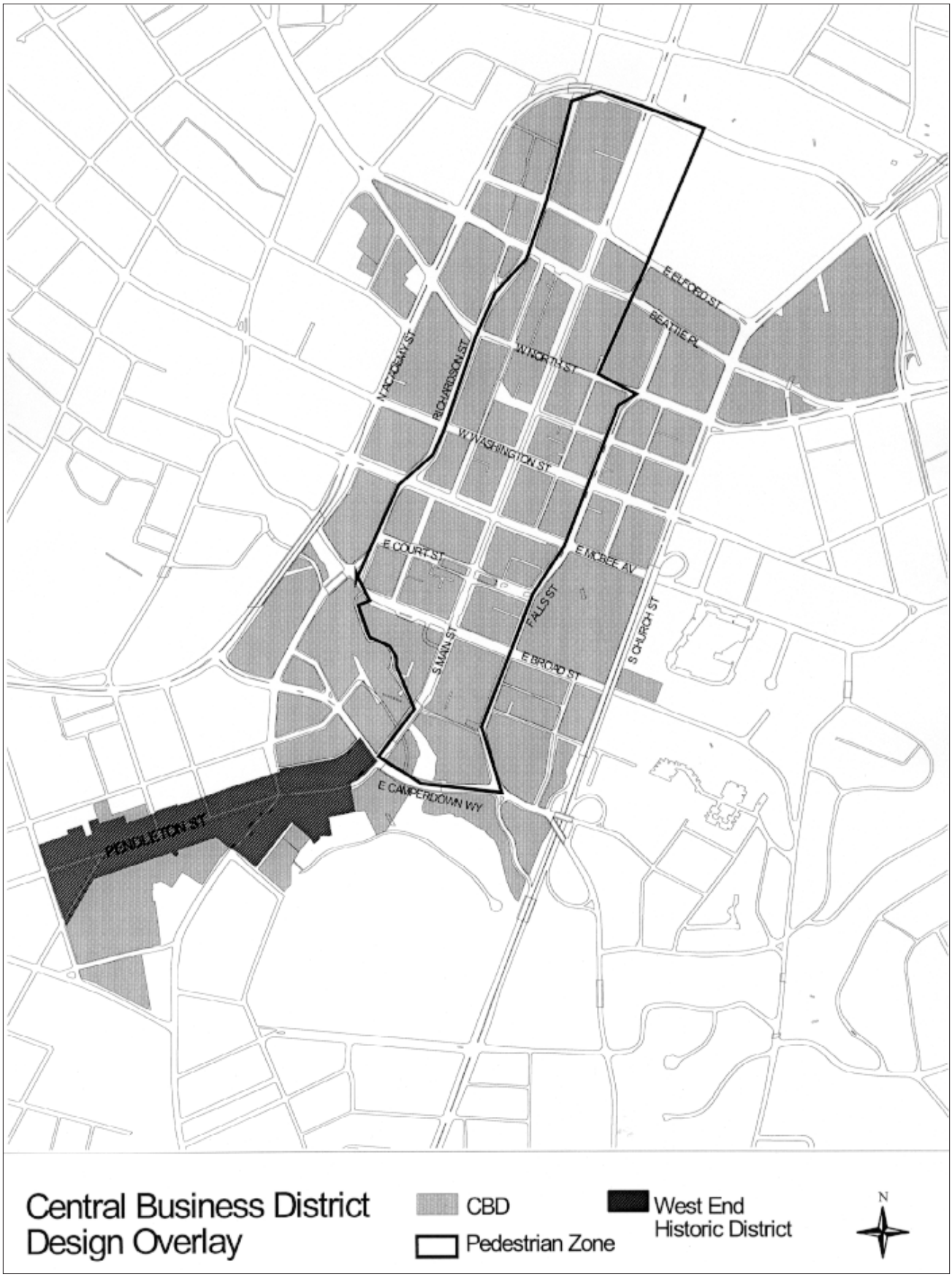
M. Lighting that is directed at a sign from an external, shielded lamp, is preferred.

- A warm light, similar to daylight, is preferred.

N. If internal illumination is used, it should be designed to be subordinate to the overall building composition.

- Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.

Pedestrian Zone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S MAIN ST
E BROAD ST
E CAMPERDOWN WY
PENDLETON ST
Central Business District
Design Overlay
CBD
Pedestrian Zone
West End
Historic District
N

Chapter 4
Design Guidelines for the Pedestrian Zone

Introduction

This chapter presents design guidelines for the construction of buildings and site improvements in the Pedestrian Zone. The design guidelines are organized into relevant design topics. Within these design topics are the individual policies and design guidelines which the DPC will base its decisions.

A separate document, *Design Guidelines for Preservation Overlay Districts*, provides supplemental design guidelines for historic buildings. This section should be consulted when a property owner believes they have an "historic" building or for more information about the preservation or rehabilitation of individual building features is needed.

Pedestrian Zone Background

Summary of Key Characteristics

Key design characteristics of this area include the following:

- buildings aligned at the sidewalk edge
- two-to four story, traditional commercial buildings (some buildings reach greater heights, however)
- masonry construction dominates
- transparent ground floor with smaller windows "punched" into predominantly solid upper floors
- flat-roof buildings
- sidewalk uses and activities
- roof-top uses
- lush, tree-lined streets

Design Goals

The Pedestrian Zone should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. The dominant character of this area should be that of a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly.

The design goals for the Pedestrian Zone are:

- When needed, to develop additions to buildings that are compatible in size, form, materials and design
- To continue the use of traditional building materials found in the area
- To maintain the traditional mass, size and form of buildings seen along the street (e.g., A building should be a rectangular mass that is two- to four-stories in height.)
- To design commercial buildings with storefront elements similar to those seen traditionally (e.g., A commercial building should include: recessed entries, display windows, kickplates, transom windows, midbelt cornices, cornices or pediments and vertically-oriented upper-story windows.)
- To design a project that reinforces the retail-oriented function of the street and enhances its pedestrian character
- To promote friendly, walkable streets (e.g., Projects that support pedestrian activity and contribute to the quality of life are encouraged.)

Note: The design guidelines in Chapter 2: *Design Guidelines for All Projects in the Central Business District* shall also apply in addition to those found in this chapter.

- To provide site amenities—such as benches, lights, waste receptacles, landscaping, etc.—to enhance the pedestrian experience.
- To reduce the visual impacts of service areas, utilities, mechanical equipment and the automobile (e.g., Such areas should, at a minimum, be appropriately landscaped or screened from view.)

Mass and Scale

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced along Main Street create a rhythm that contributes to the visual continuity of the area.

Building Form

One of the most prominent unifying elements of the Pedestrian Zone is the similarity in building form. Commercial buildings are simple rectangular solids, deeper than they are wide. This characteristic is important and should be continued. Also, commercial roof forms appeared flat, although there is typically a slight pitch to it for water to drain. This characteristic is important and should be preserved.

Materials

Building materials of structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. Brick is the dominant material.

Architectural Character

The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse; opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. The floor-to-floor height on the street level is also generally taller than the upper floors.

Policy Statements

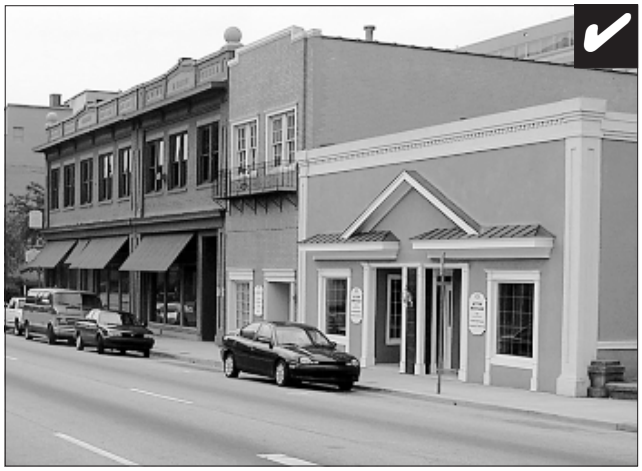
In order to maintain the overall character of the Pedestrian Zone, there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letter “PED” before the number to indicate that it is part of the guidelines for the “**Ped**estrian Zone.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Building Mass, Scale and Form

PED.1 A building should appear similar in scale to traditional commercial buildings.

Building heights vary in the Pedestrian Zone and yet there is a strong sense of similarity in scale. This is in part because most buildings are within two to four stories in height. A variety in building heights is, therefore, appropriate. However, the dominant scale of two to four stories should be maintained.



Building heights vary from two to four stories in height.

A. Maintain the established building scale of two to four stories in height.

- Develop a primary facade that is in scale and aligns with surrounding traditional buildings.
- Also consider stepping the mass of a tall building down to a lower height as it approaches surrounding traditional buildings.
- New construction is limited to 50 feet in height. This limit may be exceeded if the floors above the first 50 feet are set back a minimum of 20 feet from the front facade line.

B. Buildings should appear similar in width to those seen historically in the block.

- Traditionally, buildings were built in 20-foot increments. Buildings should reflect this pattern.

C. Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally.

- If a larger building is divided into "modules," they should be expressed three-dimensionally throughout the entire building facade.

This infill building maintains the alignment of architectural elements along the block; uses appropriate masonry for construction; includes a base, middle and cap; maintains the distinction between the street level and upper floors; and successfully serves as a parking garage (which can be seen behind the facade).

D. Floor-to-floor heights should appear to be similar to those seen traditionally.

- In particular, the windows in a building should appear similar in height to those seen traditionally.

E. A building should maintain the alignment of horizontal elements along the block.

- This alignment occurs because many of the buildings are similar in height.
- Window sills, moldings and cornices are among those elements that may be seen to align.

PED.2 The form of a building should be similar to those seen traditionally.

Rectangular forms should be dominant on commercial facades.

One of the most prominent unifying elements of Main Street is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued.

A. Rectangular forms should be dominant on commercial facades.

- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

B. Use flat roof lines as the dominant roof form.

- Parapets on side facades should step down towards the rear of the building.

Building Materials

PED.3 Building materials should be visually compatible with the predominate materials of this area.

Traditionally, a limited palette of building materials was used in the area-primarily brick. This same selection of materials should continue to be predominant. New materials also may be appropriate when they relate to the scale, durability, color and texture of the predominate materials of this area.

A. Materials should appear similar to those used traditionally.

- Brick was the traditional material and is preferred.
- Wood and metal were used for window, door and storefront surrounds and should be continued.
- New materials will be considered on a case-by-case basis. If used, they should appear similar in character to those used traditionally. For example, stucco, cast stone and concrete should be detailed to provide a human scale.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick.

B. A simple material finish is encouraged for a large expanse of wall plane.

- A matte, or non-reflective, finish is preferred.
- Polished stone and mirrored glass, for example, should be avoided as primary materials.

Materials should appear similar to those used traditionally.

Architectural Character

PED.4 The street level of a building should be pedestrian friendly.

Develop the ground floor level of a project to encourage pedestrian activity. Consider providing public art.

Consider using display cases on the ground floor where an active storefront is not a possibility.

The Pedestrian Zone should continue to develop as a pedestrian-oriented environment. Streets, sidewalks and alleys should encourage walking, sitting and other outdoor activities; buildings also should be visually interesting to invite exploration by pedestrians. Existing pedestrian routes should be enhanced. A building should express human scale through materials and forms that were seen traditionally. This is important because buildings are experienced at close proximity by the pedestrian.

A. Develop the ground floor level of a project to encourage pedestrian activity.

- A storefront should be used on the primary facade of a building.
- On secondary facades, alternative methods of creating pedestrian interest may be used. Consider the following:
  - A storefront
  - Display cases
  - Public art
  - Landscaping
  - Decorative wall surfaces
- Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.
- Avoid a blank wall or vacant lot appearance.

Streets, sidewalks and alleys should encourage walking, sitting and other outdoor activities.

A new commercial storefront building should incorporate display windows, a transom window, a kickplate and recessed entry.

Maintain the distinction between the street level and the upper floor.

PED.5 A building should be visually compatible with traditional commercial buildings.

A new building should be visually compatible with traditional commercial buildings without being a direct copy.

Maintain the distinction between the street level and the upper floor. Upper floors should be perceived as being more opaque than the lower floor.

While it is important that buildings be compatible with the surrounding traditional commercial context, it is not necessary that they imitate older building styles.

A. Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the traditional distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

B. Upper-story windows with vertical emphasis are encouraged.

- A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows should relate to the window proportions seen historically.
- Windows should align with others in a block. Windows, lintels and their trim elements should align with those on adjacent historic buildings.

C. Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- A primary building entrance also should be at or near street level.
- A secondary public entrance is also encouraged on a larger building.
- A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen traditionally, is encouraged.

Orient the primary entrance of a building toward the street.

Roof Gardens & Decks

PED.6 Minimize the visual impact of roof gardens and decks as seen from the street.

Set activities back such that they are not visible from the sidewalk across the street.

Because roof gardens, decks and accessory structures may visually impact the design integrity of the building on which they are located, their visual impacts should be minimized.

A. Set activities back such that they are not visible from the sidewalk across the street.

- This includes potted plants, umbrellas and tables.
- Roof terrace railings and furniture should be placed well behind the parapet.

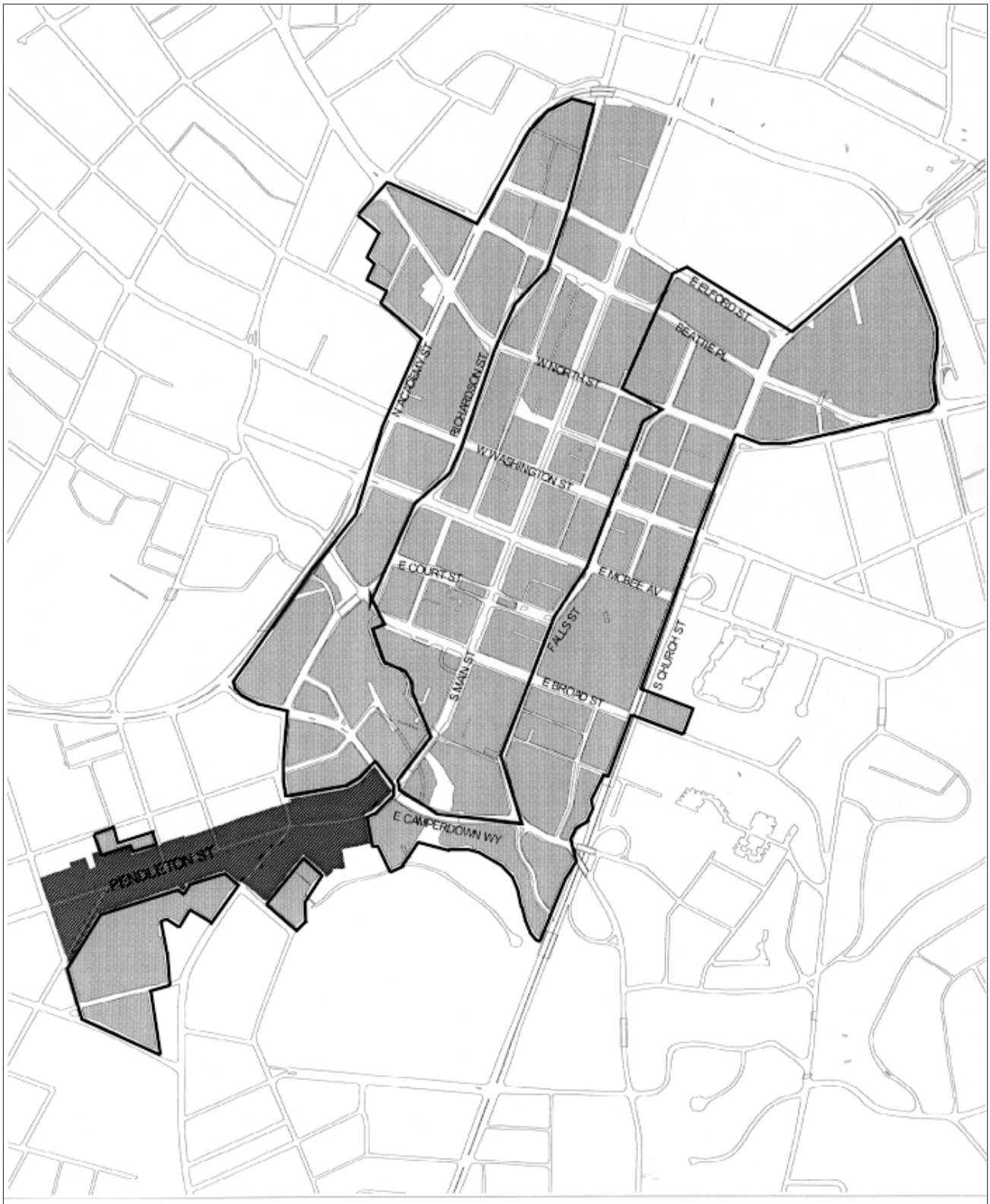
B. Avoid clutter on roofs that will be visible from the public's view.

- Mechanical equipment shall not be visible from the public's view.
- *See also design guidelines for Site Planning and Streetscape Design in Chapter 2: Design Guidelines for All Projects in the Central Business District.*

C. A roof garden, deck or accessory structure should be compatible with the building on which it is located.

- This includes design, materials, scale, proportion and color.
- A roof garden, deck or accessory structure also should not damage, destroy or overshadow the character-defining features of the building on which it is located.

Vehicular Zone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Chapter 5
Design Guidelines for the Vehicular Zone

Introduction

This chapter presents design guidelines for the construction of new buildings and site improvements in the Vehicular Zone. The design guidelines are organized into relevant design topics. Within these design topics are the individual policies and design guidelines which the DPC will base its decisions.

A separate document, *Design Guidelines for Preservation Overlay Districts*, provides supplemental design guidelines for historic buildings. This section should be consulted when a property owner believes they have an "historic" building or for more information about the preservation or rehabilitation of individual building features is needed.

The Vehicular Zone Background

The Vehicular Zone consists of a ring of streets and blocks that encircle the core of downtown Greenville. This area has emerged from a heritage of residential buildings and then later structures that were commercial in nature, but developed at a relatively low density, with substantial portions of land given over to automobiles. In more recent years, the area has developed with a mix of uses, including offices, retail and some residential. While many of the buildings are relatively new, some older structures survive, which contribute to a pedestrian-orientation and may in some cases have historic significance. Preserving these resources should be encouraged and, when feasible, they should be incorporated in new developments.

The community's vision for the Vehicular Zone is that it continue to develop with a mix of uses, and that improvements occur in a manner that enhances the experience for pedestrians and to build a sense of visual relatedness among properties. Even though automobile circulation routes through the Vehicular Zone significantly affect its character, it is still possible to strengthen pedestrian links and to improve the edges of properties such that a sense of human scale is conveyed. The guidelines in this section are directed toward achieving those objectives.

Design Goals

The Vehicular Zone should develop as an area with a mix of building types, including older structures and more contemporary ones. Each should reflect the design trends of its own time, while also contributing to a sense of visual continuity and strengthening the pedestrian experience.

The design goals for the Vehicular Zone are:

- To define the sidewalk edge with elements that are amenities for pedestrians (including buildings with display windows and landscaped open spaces)
- To establish a sense of scale in buildings and streetscape design that can be understood by pedestrians
- To minimize the visual impacts of automobiles
- To strengthen the pedestrian network of sidewalks, plazas and paths

Note: The design guidelines in Chapter 2: *Design Guidelines for All Projects in the Central Business District* shall also apply in addition to those found in this chapter.

Policy Statements

In order to enhance the overall character of the Vehicular Zone, there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letter "VEH" before the number to indicate that it is part of the guidelines for "**Veh**icular Zone." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Building Mass, Scale and Form

VEH.1 The overall mass of a new building should convey a sense of human scale.

Although taller buildings are expected in the Vehicular Zone, they should still be designed with human scaled elements.

A. Maintain the established building scale in the area.

- Although taller buildings are expected in the Vehicular Zone, they should still be designed with human scaled elements.
- Facade elements should align with those on surrounding traditional buildings.
- Consider stepping the mass of a tall building down to a lower height as it approaches smaller surrounding buildings.

Maintain the established building scale in the area.

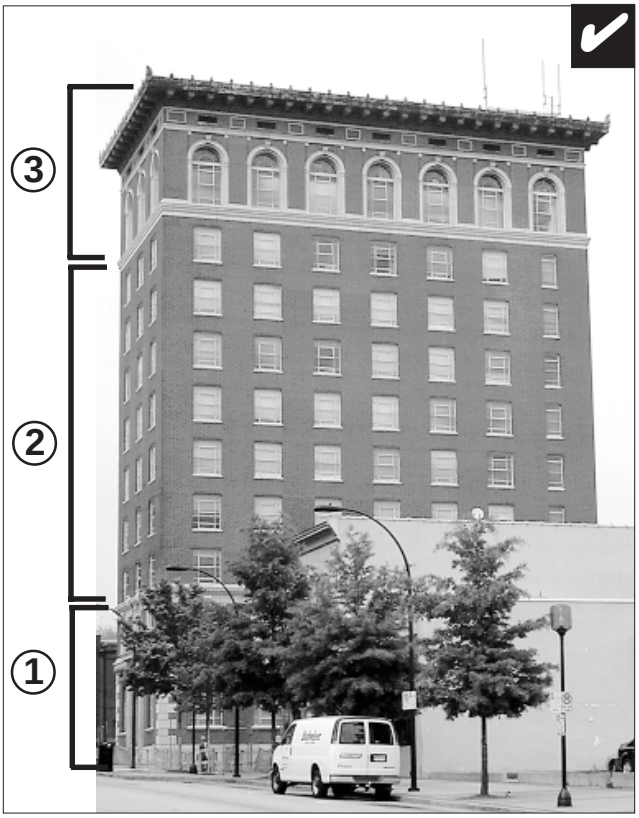
B. Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally.

- If a larger building is divided into "modules," they should be expressed three-dimensionally throughout the entire building.

C. A building should incorporate a base, a middle and a cap.

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition will help reinforce the visual continuity of the area

Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally.



These buildings in the downtown all incorporate the basic building blocks: (1) base, (2) middle and (3) cap.

Building Materials

VEH.2 Building materials for new construction should be visually compatible with the predominate materials of this area.

Masonry materials that convey a sense of scale are preferred.

These cast concrete elements convey the scale of traditional masonry facade components, which reinforces the traditional scale of buildings on this street.

New materials should relate to the scale, durability, color and texture of the predominate materials of this area.

A. Masonry materials that convey a sense of scale are preferred.

- Brick was the traditional material and is preferred for new construction.
- Wood and metal were used for window, door and storefront surrounds and should be continued in new construction.
- New materials will be considered on a case-by-case basis. If used, they should appear similar in character to those used traditionally. For example, stucco, cast stone and concrete should be detailed to provide a human scale.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick.

B. A simple material finish is encouraged for a large expanse of wall plane.

- A matte, or non-reflective, finish is preferred.
- Polished stone and mirrored glass, for example, should be avoided as primary materials.

A simple material finish is encouraged for a large expanse of wall plane.

Architectural Character

VEH.3 The street level of a building should be pedestrian friendly.

The Vehicular Zone should develop as a pedestrian-oriented environment. Streets and sidewalks should encourage walking, sitting and other outdoor activities. Buildings also should be visually interesting to invite exploration by pedestrians. Existing pedestrian routes should be enhanced. These are important concepts because buildings are experienced at close proximity by pedestrians.

A. Develop the ground floor level of a project to encourage pedestrian activity.

- Provide at least one of the following along primary pedestrian ways:
  - A storefront
  - Display cases
  - Public art
  - Landscaping
  - Decorative wall surfaces
  - A courtyard or plaza
- Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.
- Avoid a blank wall or vacant lot appearance.

Develop the ground floor level of a project to encourage pedestrian activity. Consider providing public art or display cases.

Develop the ground floor level of a project to encourage pedestrian activity. Consider landscaping to define the edge of site or to maintain a building wall at the sidewalk edge.

Develop the ground floor level of a project to encourage pedestrian activity. Consider providing a courtyard or plaza where a building's entrance must be setback.

B. Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance.
- The building entrance should be recessed.
- A primary building entrance also should be at or near street level.

Develop the ground floor level of a project to encourage pedestrian activity. Consider providing a courtyard or plaza. A plaza that serves as a walkway and outdoor dining area for this market is provided behind the low brick wall that defines the street edge and separates the pedestrian from the automobile.

Streets, sidewalks and alleys should encourage walking, sitting and other outdoor activities. This sidewalk does not.

A building should have a clearly-defined primary entrance.

Contemporary interpretation of traditional building elements, such as this canopy, helps provide visual interest and pedestrian scale, and is encouraged.

A courtyard or plaza should be incorporated in the design of building that must be set back from the street edge.

Tall buildings can easily be designed to relate to the surrounding context of traditional commercial buildings by providing a ground floor storefront, vertically-oriented upper story windows and a cornice.

Maintain the distinction between the street level and the upper floor.

This infill building maintains the relative alignment of upper-story windows along the block.

C. Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the traditional distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

Appendix A
Interpretation of Terms Used in this Document

These definitions apply to terms related to compliance in the preceding text.

Appropriate - In some cases, a stated action or design choice is defined as being "appropriate" in the text. In such cases, by choosing the design approach referred to as "appropriate," the reader will be in compliance with the guideline. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed "appropriate" by the DPC.

Consider - When the term "consider" is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Context - In many cases, the reader is instructed to relate to the context of the project area. The "context" relates to those properties and structures adjacent to, and within the same block as, the proposed project.

Guideline - In the context of this document, a "guideline" is a requirement that must be met, in order to be in compliance with the City of Greenville's design review process.

Historic - In general, an historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the district's period of significance. In the context of this document, an "historic" property is one that is designated as an individual historic property by the City.

Imperative mood - Throughout this document, many of the guidelines are written in the imperative mood. The reader is often instructed to "maintain" or "preserve" an established characteristic. For example, one guideline states: "Preserve significant storefront components." In such cases, the user shall comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

Inappropriate - Inappropriate means impermissible. When the term "inappropriate" is used, the relevant design approach shall not be allowed. For example, one guideline states: "Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate." In this case, a design out of character with those seen historically would not be approved.

Preferred - In some cases, the reader is instructed that a certain design approach is "preferred." In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

Should - If the term "should" appears in a design guideline, compliance is strongly encouraged, but is not required.

Appendix B
Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jambs* and a horizontal top member called a *lintel*.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration. The arrangement of windows and other exterior openings on a building.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Property. Area of land containing a single historic resource or a group of resources.

Sash. See window parts.

Scale. The size of structure as it appears to the pedestrian.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Stile. A vertical piece in a panel or frame, as of a door or window.

Sreetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed Frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.